THE COLLECTOR
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# THE COLLECTOR 20

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DEADLINE FOR #21: October 10th, 1970.

## BILL G. WILSON
## EDITOR

Thanks to MARK FELDMAN for his assistance and use of the KANE and BUSCEMA material

ARTISTS THIS ISSUE: Don Newton, Gil Kane, Steve Fritz, Mark Sinnott, Neal Adams, Dick Giordano, John Romita, Bob Kline, Dan Adkins, Bill G. Wilson, Joe Sinnott, Don Rosa, Ed Romero, Sal Buscema, Bill Everett, Mickey Mason, John G. Fantucchio
WRITERS: Duffy Vohland, Ralph Alfonso, Bill G. Wilson

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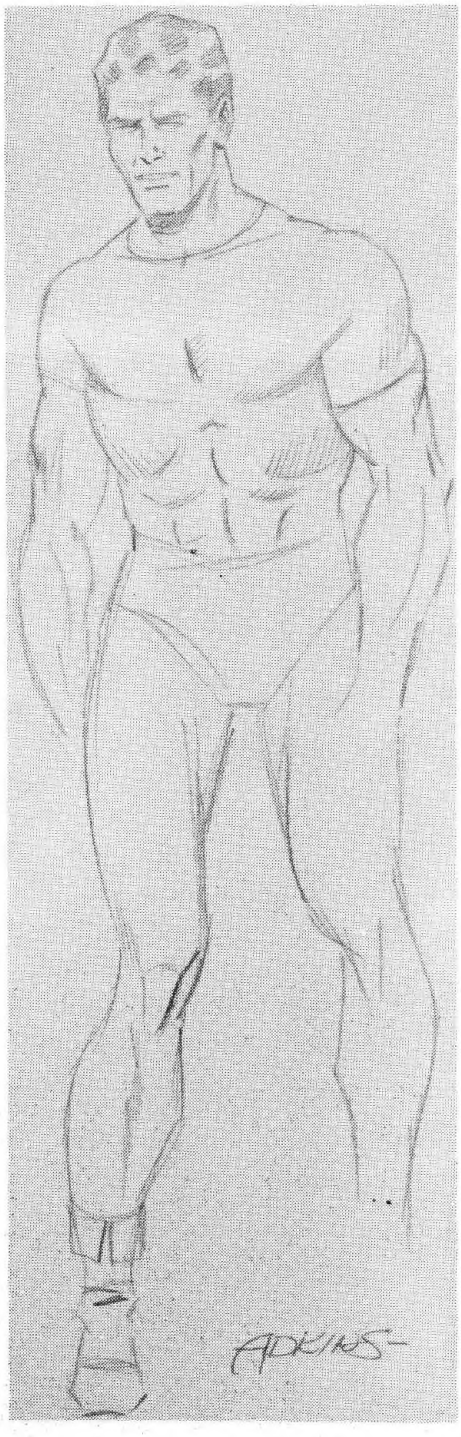
## Raise Our Price ???

YES! (unfortunately) We just can't put out TC for 25¢ in the U.S., and our other prices are confusing Canadian, Mexican, & overseas fans. So, we're thinking of raising the price a dime or so, and eliminate one of those 3 prices (~~25¢~~,35¢,40¢). For this price, you can be sure that we'll do the best we can to give you your money's worth! Let's hear from you on this topic soon! In this little editorial space (yes, this is the editorial!) I'd like to thank everyone for their help and contributions, and I hope you like this issue's CON REPORT.

-Bill

panel from an UNPUBLISHED comic strip by GIL KANE




**Support THE CAMPAIGN to REVISE THE CODE**

# 1970 COMIC ART CONVENTION!!

## JULY 3,4,5, 1970

## admission $1.50

## statler-hilton hotel

7th ave & 33rd st
N.Y.C.

# REPORT

by

BILL G. WILSON

## 1970 COMIC ART CONVENTION

A comic convention is something which every fan who is able to should participate and enjoy at some time or other while he is still active in fandom. No matter how few or many times you have been to a comic con, each time is something new; something that you won't get tired of. Last year, I went to a comic convention for the first time.It was just as thrilling and enjoyable THIS year as it was LAST year. But, I was proud to be a part of this year's NY comic con. One reason being that the total attendance for this convention SURPASSED that of any Science Fiction con so we all felt pretty proud! So, I guess it's OFF TO THE CON!

At 10 a.m. the con opened up its doors to let in a line of fans so long that they were backed up into the elevators! But, being a dealer, I had no trouble in beating the crowd into the adjacent rooms, almost completely by myself. Above the registration tables hung piece after piece of Vaughn Bodē (and some Bodē/Todd) original artwork & paintings! Strolling into the exhibit area, I gave the Steranko exhibit close inspection. The second time around I admired the Gray Morrow and Martin Greim artwork on the tables surrounding the Steranko paintings. I knew this con would be a winner!

After getting set up at our tables, Gary Groth (editor of Fantastic Fanzine) and I, accompanied by Duffy Vohland (whom I had met the previous day & took a tour of DC with), went into the Sky Top room of the Statler-Hilton.. to hear Phil Seuling's opening announcements. It was then that he told us the good news about the attendance rate & gave his thank-yous to the many people who had helped him put the 1970 Comic Art Convention together.

The next gathering of us comic book fanatics was for NEAL ADAMS' fine keynote address. Introduced by Dick Giordano, Neal gave a fine speech about comic books, and in many cases referred to ACBA (The Academy of Comic Book Arts), thereby beginning to keep the fans in suspense until Sunday, the day of ACBA's formal debut. (An interesting note is that, when we were at DC the previous day, we overheard Neal say that he was to give the keynote address, but he hadn't even started on it yet. This, unfortunately, was the reason for Neal reading his address.) Neal talked about the changes that will have to be made in the comics, and that ACBA will be doing their part to make those changes necessary to keep comic books alive and have them recognized as a sensible form of literature.

Next came the History of Mad. This slide show really was one of the best gatherings at the con. As we knew it would be, the History of Mad was handled in the same way Mad itself is: ridiculously funny! The shots included the early Mad covers, zany pictures of the EC offices, and the give-aways and "gyps" that made Mad what it is today! To add even more to the show, Jerry DeFuccio and Dave Berg (and others)were on hand to add little comments about particular slides& events.

As far as I know, there was no tribute to the late Wendell Crowley. And if there was, I didn't hear anything about it to report on.

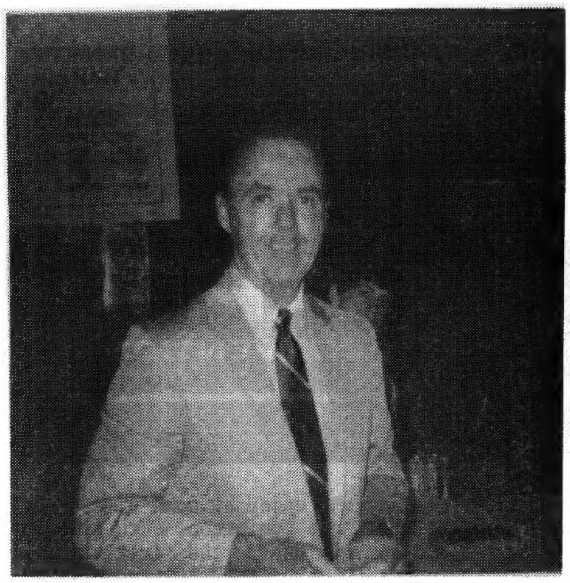
After various jaunts to the table and back, and sneakily following behind pros, waiting for the moment they decide to do sketches, I decided to see the film showing. One of the main reasons was that a Star Trek clip was to be shown. However, after "Pirates of the High Seas" and these other serial ad clips, I couldn't take it any more, so I left; probably right after I did they showed the Star Trek clip.

Because I don't usually get active in auctions, I decided to change things this time around. I bid as many times as I saw something I was interested in, and NOT ONCE did I get anything. Maybe that's why I don't usually get active in auctions! Anyway, auctions are good for some laughs even if you don't bid or gain by it, so it was OK.

As this page draws to a close, so did the first day's activities.

TO BILL FROM MARK SINNOTT

The illustration to your right comes to me through the courtesy of MARK SINNOTT, the artist.

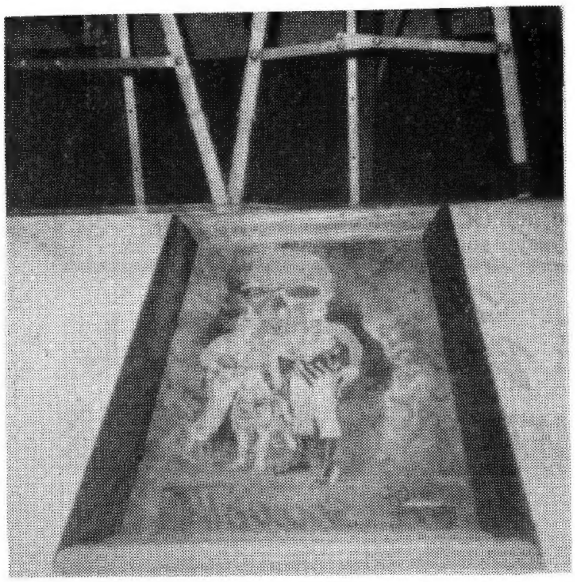


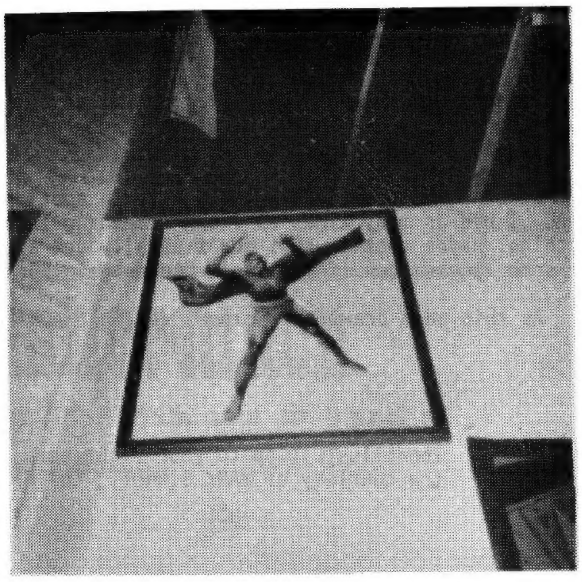
JOE SINNOTT

NEAL ADAMS

BODE DISPLAY

ERNIE COLON





ART EXHIBIT OF GRAY MORROW WORK

The second day, as with the first, had the halls and corridors backed up with lines registering for the con. Again, I was saved from this crushing (and I mean crushing) and squeezing torment because I was a dealer. (If I had known about the dealer's privilleges, I'd have been a dealer last year!)

The first program was the Adventure Pulps with a slide show. I would have liked to see it, because I am not that familiar with the pulps (but I WILL BE after I finish reading Steranko's chapter about them in his FANTASTIC "History of Comics" - Got yours yet? I have, and it's great! - end of plug), but I was just too darn busy at the table.

Then, after a little more selling and a little more sketch-getting (sketch-getting?), I went back into the Sky Top room for the Warren awards. Among those awarded were: Nick Cuti & (I think) Tom Sutton. On a panel about Warren afterwards was: Frank Frazetta Ernie Colon, Neal Adams, and Jim Warren. (among others)

As much as I wanted to see it, I missed 'Comic Art in the Field of Education'. From what I hear, it was quite an inter - esting addition to the con activities, getting the fan's interested in actual world problems and area problems also.

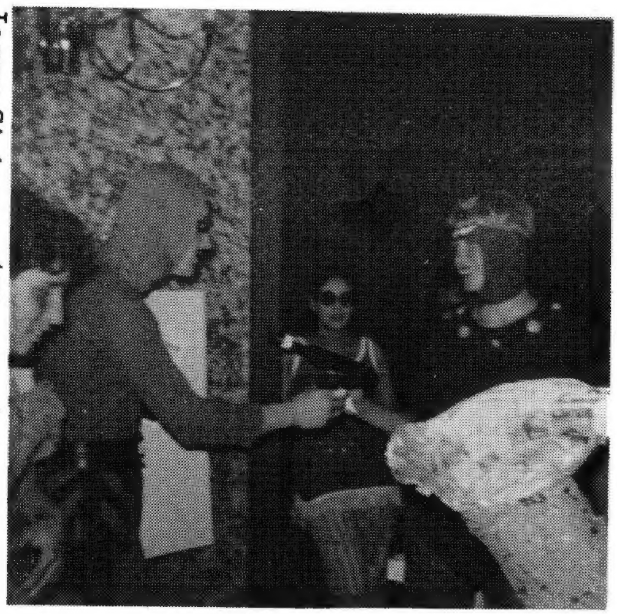
Somehow or other the schedule of events from then on went wacky. I'm not sure when it began, but Gary Groth and myself found ourselves up on the platform helping Byron (Preiss) take inventory for the Auction II, the proceeds of which were donated to Philadelphia's Tilden Center Annex public school. It seems that the auction should have been the previous night,because participation was far below what was expected. The auction lasted until after midnight, which gives you an idea how much stuff we had up for auction! After this long and tiring day, Gary and I were tired and thristy and hungry, so we both went food-searching in the streets of Manhattan with Duffy Vohland and our parents.

After a pretty good meal, we headed back to the hotel

The first really BIG thing Sunday was the debut of ACBA. For more on ACBA, here is DUFFY . . .

Mark Wheatley (Flash) & Lin Carter (Ming)

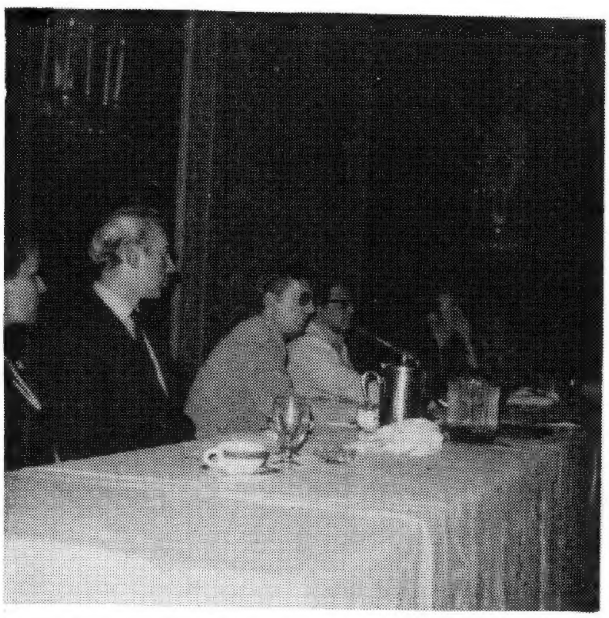
Watch out, Flash!



Jerry Sinkovec (Phantom) & Mark Wheatley

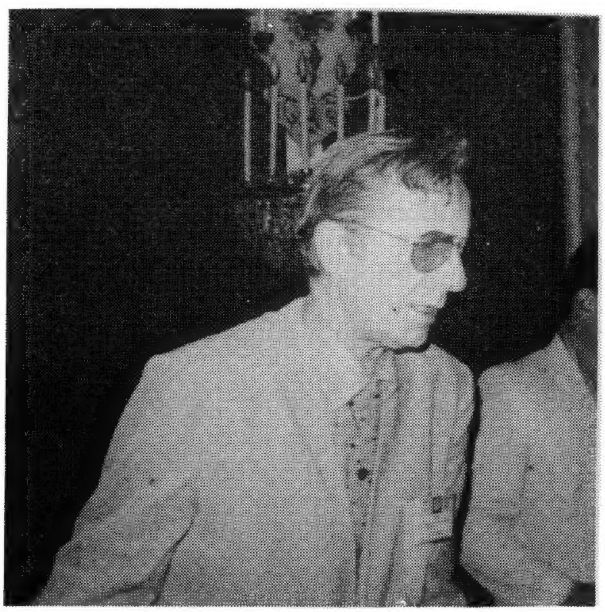
Shoot-out !

The Justice Society?



Gil Kane & wife, Bill Everett,

Joe Kubert, Neal Adams, _Phil Seuling



Bill Everett

Joe Kubert and Phil Seuling

*A special 1970 Comic Art Convention installment of*

# DUFFY'S • tavern

SUBJECT :

## The Academy of Comic Book ARTS

One of the best parts of the whole 1970 Comic Art Convention was the panel that introduced The Academy of Comic Book Arts. When I first heard about the formation of it I thought it would just be an organization set up for professionals to get together and have a good time (and according to Neal Adams, newly-elected vice-president of ACBA,this was the original purpose), but after hearing what the members of the panel had to say about "their baby", I couldn't have been more wrong; they have big plans and ideas that will help the comic industry to achieve its proper place in the entertainment field.

Because we (Bill Wilson and I) were sitting in on and, in a small way, helping to conduct an interview with Joe Sinnott (which was set up by Gary Groth, editor of the Fantastic Fanzine, and will be presented in a future ish of his zine.), we missed the first few minutes of the panel. I didn't get a chance to talk to anyone who WAS there so I couldn't tell you what happened at first, but I will report on the rest of it here. When we entered the room Neal Adams was in the process of explaining some of the proposed functions and programs the Academy plans to adopt. Here is a list (as near as I can recall; I should have taken notes.) of some of these projects:

1)The Academy is going to help continue and expand the Edugraphics Program currently underway and, I believe, began at National Periodicals. In case you don't know about it, Edugraphics is a program set up to promote the use of comic books and the medium in education. ACBA and Byron Preiss, the head of Edugraphics, I believe, (and most of the comic industry) feel that a child who is just beginning to learn how to read would enjoy it more, and consequently learn easier and faster, if the comic book technique (that of illustrated panels with accompanying groups of words) was employed instead of the current method of "See-Dick-and-Jane-and-Spot" type primers.

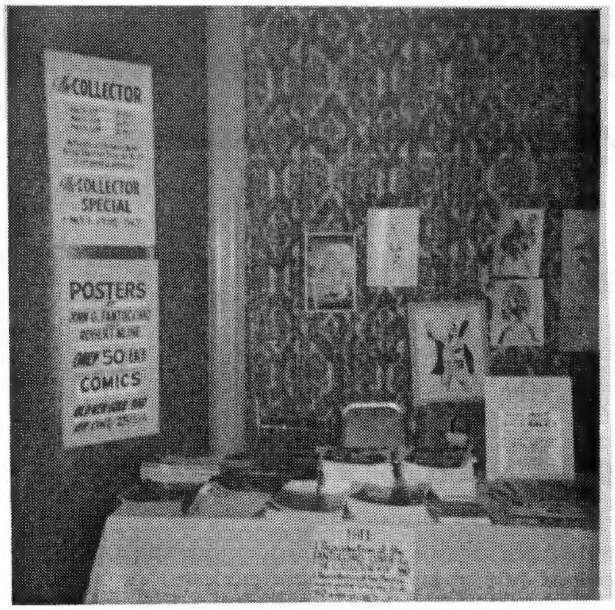
2)The group plans to help with and/or stage various benefits to help underpriveleged children, at first only in the New York City area (where all or most of its members live) and then a little later on, with the help of those pros not in the New York area and hopefully many members of fandom they hope to expand to several areas of the United States and possibly Canada and Mexico. If I remember correctly, they had the first benefit scheduled for the second or third week of July at an amusement park in New York. If it went as planned, several pros from the major companies attended it and gave out autographs, sketches, and comic books which had been donated for this purpose.

3)ACBA plans to work with fandom on different, undesignated-at-this-time projects (such as the afore-mentioned benefit program). This seems to me to be one of THE most promising aspects of this organization; that, being the fact that they aren't going to ignore us (fandom) as though we don't exist (as prodom has more or less done up until very recently), but instead, are going to recognize, promote,and work with us to help break down the unnecessary barriers between prodom and fandom, and to join with us in promoting the industry on the whole.

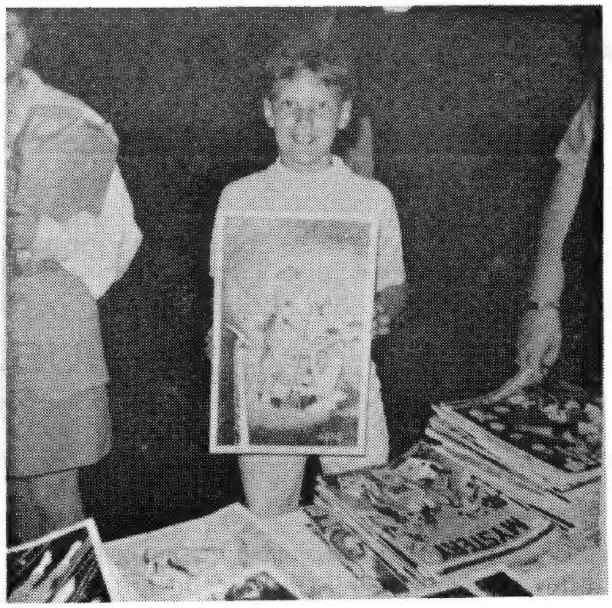
4)By talking to Neal Adams during and after the discussion I found out that there's a very good chance of ACBA helping fandom with its ever-growing Campaign to Revise the Comics Code Authority - and believe me, that would be just what we need to ever have a ghost of a chance of revising the CCA. At the time of this writing (week of July 12-18) I haven't as of yet written Stan Lee (president of ACBA) asking him if the group would support it, but I plan to very soon. However, Neal Adams said that most professionals agree that the Code definitely needs an updating and he and the other panel members seemed genuinely interested in helping the Campaign. (On the side: I wonder what those skeptics who had no faith in the campaign would say about our progress and chances of success today!)

5)Mr. Adams said that they hope to act as a sort of "go-between" as far as contacts between the pros and the fans are concerned. For one thing, ACBA wants to (or so it seemed from the way the panel members talked) help the major newszines get up-to-date news items from the various companies in order to keep fandom informed on what's going on in the comics. In basically the same area, they have hopes of publishing two newsletters on a fairly regular/semi-regular basis - one, according to the panel, will be issued to members only, and the other would be released to fandom to keep us informed on ACBA's activities and, hopefully, to spark us into helping them out on some of them.

If any of you would like information on how you can 'do your part" for ACBA, I would suggest you contact Stan Lee through Marvel, making sure you designate your letter as being ACBA business someplace on the outside of the envelope. However, I think it would be a good idea to wait just a little while before writing since the group is only in

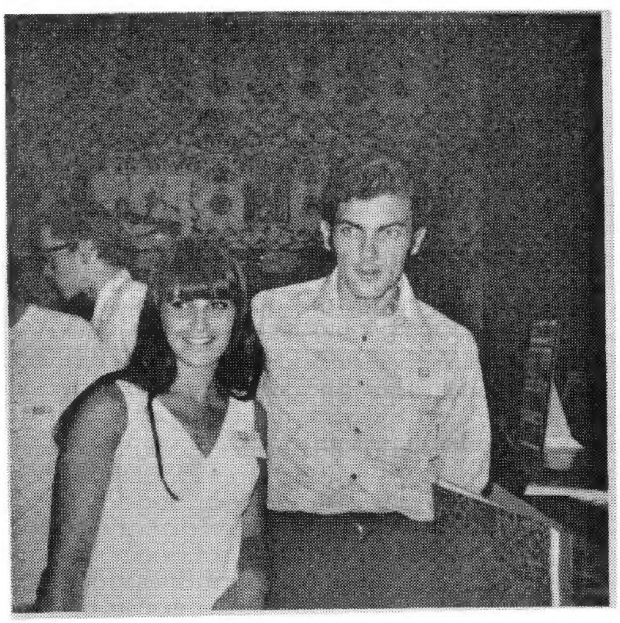



The 'Collector half' of the 'Collector and Fantastic Fanzine tables', selling everything from Fantucchio, Kline, Cockrum, & Smith posters to original Fantucchio artwork.



Joe Sinnott's son, Mark: an artist at nine years old, proudly displaying the Fantucchio 'DIGGER' poster.

Bob and Missie Kline were kind enough to pose for this picture of them looking at (what else?) the posters advertising THE COLLECTOR.



This is a picture of Mr. and Mrs. Ken Kelly. (Ken, as you know, is the artist for Warren's horror titles.)-- We didn't realize it at the time, but we also managed to get artist DON ROSA - who didn't know it either - into the background.

# THE 1970 COMIC ART CON

infancy and many details have not, as yet, been completely ironed out. (Since this won't be read until late August or early September, don't wait TOO long; they will probably want volunteers pretty soon.)

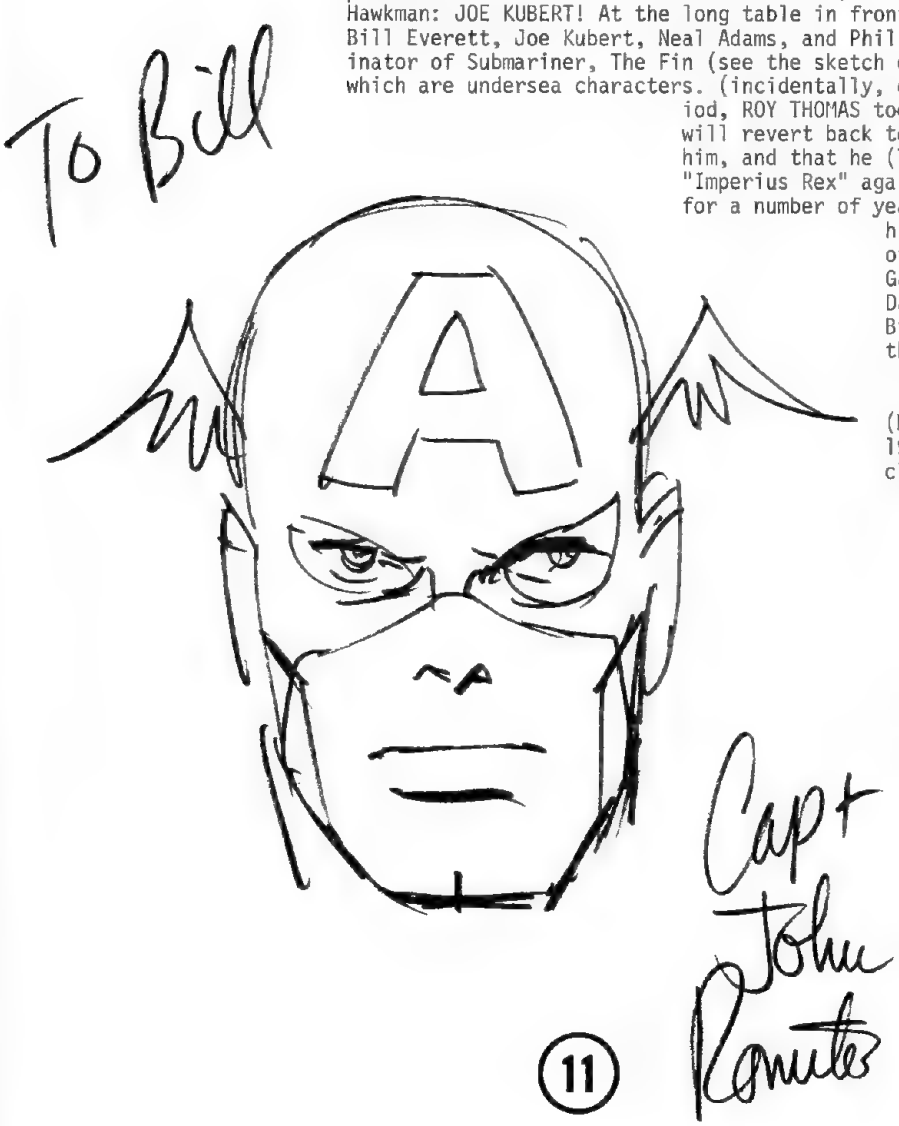
The most outstanding quality of the Academy of Comic Book Arts is that its members are very serious about wanting to promote the comic book industry to the point where its product isn't considered as something "just for kids" but but as the true, beautiful art form that it really is. If the group keeps up the enthusiasm that it seemed to have embodied within the few members on the panel that introduced it, I think they can do it!

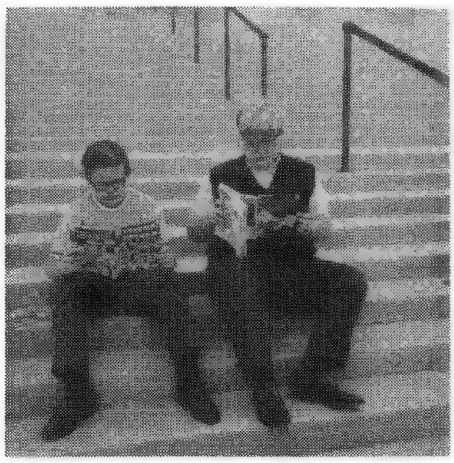
DUFFY VOHLAND

---

Finally, time came for the luncheon honoring Bill Everett and Carmine Infantino. Unfortunately, Infantino was unable to attend. Who do you think took his place? None other than the man behind Tor, Viking Prince, Enemy Ace, Sgt. Rock,& Hawkman: JOE KUBERT! At the long table in front of all of us sat Gil Kane & wife, Bill Everett, Joe Kubert, Neal Adams, and Phil Seuling. BILL EVERETT is the originator of Submariner, The Fin (see the sketch on page 17), Hydroman, etc. all of which are undersea characters. (incidentally, during the question-and-answer period, ROY THOMAS took the floor to say that Submariner will revert back to what he was when Everett created him, and that he (Thomas) will see that he never says "Imperius Rex" again!) JOE KUBERT has been in comics for a number of years, and has certainly contributed his share to comicdom. For the record, our table seated Duffy Vohland Gary Groth, Mr. Groth, Bob Kline, Dave Cockrum, Mark Wheatley, myself, Bruce Burke, Leroy Crayton, & one other fan who I didn't know.

Well, after amateur art awards (Martin Greim-1st) & Auction III, the 1970 Comic Art Convention drew to a close.



Ed. Bill Wilson (who?) & Duffy Vohland; sightseeing on Staten Island

BILL G. WILSON
JOE SINNOTT

SUPPORT THE
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STAMPS
AND BONDS
the CONQUEROR!
OF VICTORY COMICS
(HILLMAN)
DON ROSA

# LETTERS

85 Hemlock Ave.
Cranston, R.I. 02910
July 13, 1970

Dear Bill,

I am writing you on behalf of PROJECT REPAY, an organization first introduced in Gary Groth's Fantastic Fanzine.

In case you are unaware of the reasons behind PROJECT REPAY's existence, permit me to give you some information concerning us.

PROJECT REPAY is a non-profit organization, consisting of all interested fans, existing simply to help make one day eachmonth a little brighter for an American serviceman Presently, as each issue of the FF is published, so, too, are two subscriptions, to Marvel Comics mailed out to two chosen servicemen whose names are found in a Marvel Comic.

Naturally, we first inquire as to which magazine they choose to recieve and where they would prefer it be sent. Currently, the treasury is growing continuously as PR becomes more and more popular throughout Fandom.

Our main goal is to say "Thank you" and do something for them as we...do so little for them, while they do so much for us. We hope to further expend our activities,as our treasury grows, and we would like PROJECT RE PAY to belong to Fandom, although it is presently an FF enterprise.

Among the planned expansion in activi - ties is to also order sport publications and other magazines which are popular among servicemen. However, to accomplish these goals, we need more contributions,hence,an increase in publicity is very much a necessity,as our very existence relies upon the generosity of knowledgeable people.

What we would surely find most valuable and irreplaceable would be the support of fanzine editors, like yourself, which would offer us a means of communications and an informative web of networks for Fandom.

Thus, we would very much like to ask an important favor of you.

Would it be possible,by one means or another, for PROJECT REPAY to gain recognition through your zine, The Collector? It would certainly be most appreciated and a good service to Fandom if you could find some way to donate space to us in the form of an informative ad or a reasonably-sized informative column which would completely explain our duties, etc.

Also, if you agree to such, would it be possible for a column, or 'progress report', to appear periodically in your zine, just as one does in the Fantastic Fanzine? Either myself or a capable member of my staff, would handle the assignment.

PROJECT REPAY is, as I said, growing constantly, and although it is a creation & production of fans like yourself and me, we feel that it does, in effect, belong to the men it serves. If you are at all interested in our current financial status, a report(up to date as of July 17) will appear in the up coming issue of the FF--#12.

Right now, PROJECT REPAY is just an embryo of a large dream, and it is people like yourself and your readers who will help make PR the success that we all pray that itwill be.

Our only strict general policy is to always remember that, no matter what a persons feelings are towards our country's involvements in foreign affairs, these men are Americans--our own fathers and brothers &friends so please, help make this dream a reality.

Thank you for your valuable time and trouble.

Sincerely yours,

Pat Janson
Chairman,
PROJECT REPAY

Pat, I hope, that by printing your letter I have convinced you that I am sincerely interested in helping you out with PR. I also hope that by printing this letter that it alone will arouse the curiousity of readers in order to furnish a good audience for the ad or column to appear in TC. -- Bill

Thomas Eng Jr.
3001 Albany Crescent
Bronx, New York 10463



Issue #19 was very enjoyable. Having artwork by Gene Colan and getting Buscema ((Ed.: I hope you didn't misunderstand. I DO have original unpublished artwork by some pros, which I will be using in TC, but this doesn't,unfortunately, mean that their appearance will be on a regular basis. In other - words, I didn't "get" these pros.)) and Kane will up your zine. The artwork - by Fantucchio, Black, and Grinage really caught my eye. The only thing that.. didn't take to me was the "Violence" article by Christopher, but his illo on page 17 was good.

((Ed.: Thanks for your comments, Tom, but I do wish you had had more to say a bout TC#19. What this letter column needs are some good, long, meaty letters that really have something to say. Let's hope that next time you'll be ableto help us out along these lines, Tom, but thanks for your opinions.))

Max Gottfried
3023 Matthews Ave.
Bronx, N.Y. 10467

#19 was truly fantastic! All the professional artwork and comprehensive articles made an entirely enjoyable zine. The Joe Sinnott work was really exceptional. I for one am glad you reprinted the Steranko Steve Rogers illo,inked by Sinnott. I really did a double-take when Joe inked your Hyperman strip. WOW is that guy something! (And just as much applause goes to a certain Bill Wilson ((Ed.: Who?)) on the pencilling and writing job.) I'd like to see a lengthy Hyperman strip soon. Here's hoping! I enjoyed Don Newton's doublepage spread. Considering Don is cutting down on his fandom work the spread was a real treat.

((Ed.: I am already planning for the next Hyperman strip, which will be, consequently, the longest and finest Hyperman strip yet! If you liked Don's centerspread so much last ish, what do you think of Bob Kline's this issue? And what do you think of that fabulous Newton cover of The Phantom?))

Randy Emberlin
13350, SE Kanne Rd.
Portland, Ore. 97236

I've thoroughly enjoyed all issues of The Collector that I have received - The Collector is truly a quality fanzine and is worth more than its price.. reveals. I've noticed that TC features art by pro and fan alike. This led me to believe that, since my major interest in fandom is that of the art aspect, you might look over the few art samples that I'm sending you. ...

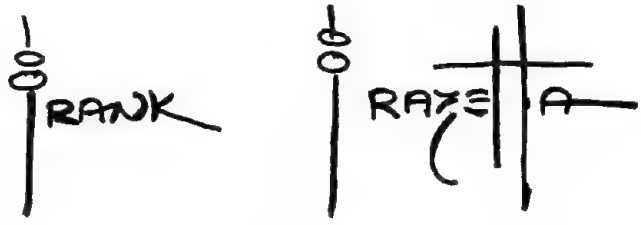
((Ed.: Sorry I had to cut your letter short, Randy. You are a good artist, as the samples ARE good. I may use them in TC. BUT...ARTISTS: In case of rejec - tion, enclose sufficient return postage if you want your art returned.))

Art by Sal Buscema

THE COLLECTOR
BILL G. WILSON
-Editor-
1535 Oneida Drive
Clairton, Pennsylvania 15025

MICKEY MASON is a fine artist. He drew the illustration to your left. MICKEY MASON will be featured in THE COLLECTOR #21: a special interview issue.

# PROFILE OF A PROFESSIONAL




## BY RALPH ALFONSO

The artistic genius, FRANK FRAZETTA, was born in Brooklyn, New York, on February 9, 1928. Art came naturally to Frank, who began drawing at the age of 3.His early efforts must have been successful,since his sismanaged to trade his home-drawn comics for her playmates' store-bought toys.

Frank's parents, teachers, and relatives were amazed at his artistic prowess. Consequently, Frank was enrolled in an art course at the Brooklyn Academy of Fine Arts at the early age of 8. Michael Salanga,classic Italian artist, provided the inspiration and instruction that established the roots which make Frank Frazetta the top artist he is today.The class disbanded when Mr. Salanga died. Frank was now 16.

About this time, Frank made the aquaintance of artist John Giunta(some of his work is reprinted in Batman #219 and JLA #78),who introduced Frank to the business aspect of comics

At the age of 16, Frank broke into the comic book field doing a feature called "Snowman" for Tally - Ho comics. Frank first created the character when he was 8 years old, making little booklets of him and passing them around to the neighborhood kids.

From "SNOWMAN" Frazetta jumped into the world of funny animal type comics. He soon worked his way up to action and adventure features. Some of the strips he worked on were Dan Brand, a series of Buck Rogers covers for Famous Funnies, and the Shining Knight for National.

SHINING KNIGHT was, in reality,the noble Sir Justin, who had been sent to the future by Merlin the Magician. With his flying horse and magic sword Sir Justin battled crime in the 20th century. Shining Knight along with the Vigilante, Green Arrow and Speedy,Crimson Avenger, and the Star Spangled Kid & Stripesy became known as The Seven Soldiers of Victory when they joined forces to battle The Hand.

"I was to meet artists like Dan Barry and Howie Post," relates Frank. "Everybody was just getting started." (Dan Barry, brother to Sy, scripts and draws the syndicated Flash Gordon strip. Howie Post has his own strip, The Dropouts, which is both a daily and a Sunday feature. He also did work on Anthro for DC.)

Frank soon began scripting and drawing the adventures of THUNDA, a Tarzan-like character.His first issue handling of the character has made it a collectors item among most fans. Appearing almost simultaniously with the early issues was a serial adaption starring Buster Crabbe,who also starred in the Flash Gordon serial. This serial, incidentally, was the last of the comic book adaptions. Like most adaptions of that day, it did not follow the comic book stories, and turned out to be another "apeman" film with various cliche-plots.

Frank did some work for the unrivaled EC comics line, and produced some great art for their horror and science fiction titles. Al Williamson, who did stupendous work on the short-lived Flash Gordon comic book, (put out by King) collaborated with Frank on many assignments, doing mainly background work.

It's interesting to note that the reading public almost ignored the sci-fi work done by greats such as Frazetta, Williamson, and Wood for EC's gore - filled horror titles.

In 1952, Frank got a syndicated comic strip,Johnny Comet, which folded a year later. Other syndicates, impressed with Frank's artistic talent, sent him offers. One of these was to work with Al Capp on the popular L'il Abner strip. Frank accepted in 1953;a strong influence in the decision may have been the fact that he and his wife Ellie were married on a Capp holiday... "Sadie Hawkins Day", where girls propose to men. Frank remained on the strip for 9 years and slowly began to get bored because he found the work to be too easy; it did not provide some kind of challenge. He left in '62 and struck out on his own. A small but noticeable fraction of Frazetta influence still remains on the strip.

It has been said by the girl-watching members of fandom that Frank creates better women than God; small wonder since he did work for many men's magazines. Recently Frank revealed that he sometimes uses his wife and daughter as models.

Through his good friend Roy Krenkel, Frank began doing paperback covers for reprints of Burroughs' work and it has been wondered if fans bought the books because of Burroughs or because of Frazetta.

Frank did two or three back covers for MAD; a Ringo Starr advertisement, and a Tarzan gag on MAD #106.

When Creepy was being formed in '64 Frank was one of the first ones contacted but, unfortunately, the only inside art he ever did for Creepy was a story in # 1 and "Loathsome Lore" in #2 and #7. Because of a busy schedule and other committments, Frank was unable to do any more inside work, but he still had time to whip up magnificent covers for CREEPY and, later on, EERIE. Some of the best covers are CREEPY #4, 7, 9, 11, 16, 17, 27, and EERIE #2, 5, 7. He also did the covers for one of the finest war books ever published: BLAZING COMBAT ( which, unfortunately, lasted only four issues ). Frank also did the 8"x10" color painting that members of the CREEPY FAN CLUB receive upon joining.

About this time Frank did a painting for the ( now defunct ) Russ Jones - edited monster mag,MONSTER MANIA. The painting appeared on #2, and was a panoramic prehistoric scene spreading from the front to the back cover.. The third issue of the mag revealed that the painting had been badly reproduced, and good copies of the painting could be obtained for a dollar.

After Archie Goodwin left Warren, CREEPY and EERIE seemed to fall apart...the top pros had gone, and Goodwin, who wrote the bulk of CREEPY and EERIE material,was busy on Iron Man, Captain Marvel, and other features for Marvel. Recently, things have seemed to change for the better at Warren. Frazetta has returned, but his covers are few and far between. Recently, Frank did the cover of VAMPIRELLA #1, a new addition to the Warren -- horror line:

Although the character VAMPIRELLA is a Frazetta creation, he shape-showcasing costume is not. It is, in reality, the creation of Trina Robbins, who writes & draws her underground strip, PANTHEA (a kind of female Animan) Trina verbally designed VAMPIRELLA's costume the phone for Frank.

Here is an interesting story concerning VAMPIRELLA which Jim Warren told at Phil Seuling's COMIC ART CON in 1969:

"Vampirella is a girl. When we sent the cover promotional out to our wholesalers, they said, 'Impossible; we won't distribute this.' I said, 'Why not?' They said, 'Because it's a girl. She has breasts. She has a crotch' I said, 'So what?' They said, 'Children don't know this' The wholesalers out there refuse to believe that women have breats. Now, there's only one organization I knowof that believes that... The Comics Code. But I have to get on long distance phone with the owner of the agency and explain to this 57-year-old man that women have breasts, that our buyers, who are 14, 15, 16, are aware of this,& that he should have no trepidation about putting this on the newsstands. So one of them said to me, 'Could you... cover them up a little?' And I said, 'No. 'Cause if we cover them up, we're gonna ruin the character that Frank Frazetta created. And Frank gets very mad. And he's Italian. And he'll come and kill you.' " (VAMPIRELLA reached the stands without any further difficulty.)

Frank's tremendous talent has been displayed in the form of the many movie posters his artwork has graced;among them are: "What's New Pussycat?", "The Secret of my Success", "The Group", and "The Night They Raided Minsky's". His first record album cover, "Heads of State" , was released about three years ago. Frank revealed some time ago that highest price he was ever paid for commercial art was $8,000 for a movie poster he illustrated.

At the 1969 Comic Art Con last July, the Frazetta Award was introduced. The award is to be given annuallyto the most deserving writer or artist. The recipient of the award, which was the idea of Bill Parente, will(?)be chosen by a poll conducted in Warren magazines. The obvious '69 winner was FRANK FRAZETTA.

One of the most recent paperback covers Frank painted is "OUTLAW WORLD" by Edmond Hamilton, who used to write Legionnaire stories for DC. It's published by Popular Library and costs 60¢. The novel is fast-paced and exciting. It deals with Captain Future and his Futuremen as they attempt to stop radium bandits from looting all the radium in our solar system. This book will not disappoint lovers of action and suspense and Frazetta art.

Frank and his attractive wife Ellie live on LongIsland with their 3 children, Frank, Billy, and Holly.

Frank's hobbies include photography and most sports -particularly baseball. When Frank was in his teens, he was offered a contract from the NY Giants but he refused (try to imagine a world without Frank Frazetta; terrifying, isn't it?). Frank's favorite type of work is doing fantasy single drawings. He creates masterpieces worthy of hanging beside the works of Michaelangelo, DaVinci, & Picasso.

Frank's favorite artist is Prince Valiant's creator Hal Foster. Frank praised pioneering artists such as Foster saying, "There was a lot of great material around. I don't think the younger fans of today really appreciate it, though."

What does Jim Warren think of Frank Frazetta? "We don't pay Frank enough to commensurate with his ability. If we paid him $100,000 a cover, it still wouldn't be enough. A man with Frank's ability is a rarity. They come along every so often."

We couldn't agree more. The career of Frank Frazetta is not over, and it won't be over for a long time. Perhaps someday Frank will return to the world of comic books.... Close your eyes and envision a Frazetta Batman, a Frazetta Anthro, our minds can go on forever.




END

NOT NOW, DAD! TOO WINDED FROM THE SMOKE...I'D DO WELL TO PADDLE OUT THROUGH THE BREAKERS!
DOESN'T PAY!
5 CIGARETTES A DAY COST $32 OR MORE A YEAR!
10 CIGARETTES A DAY COST $64 OR MORE A YEAR!
20 CIGARETTES A DAY COST $128 OR MORE A YEAR!
JOIN
BUCK ROGERS
ROCKET RANGERS

Illustrations by Frazetta copyright Famous Funnies publications, Warren publications, & Lancer Books

*Con note* We forgot to mention the costume ball. Contestants: Mark Wheatley (Flash Gordon), Lin Carter (Ming), Doug Alexsy (Batman), Avery Seavy (Thing), Tom Watkins (Solomon Grundy-1st prize), Gwenn Seuling (Queen Hyppolyta-3rd prize), David Lumozoff (Vision), George Orentucher (Karnak), Jerry Sinkovec (Phantom), Alan Emanuel (Yellow Kid), & Jay Pearlman (Captain Marvel-2nd prize). Sorry!

# The New Who's WHO

# FANDOM'S FANS

After a two year wait it has finally arrived. The Who's who in Comic Fandom is alive and living in FANDOM'S FANS . Fandom's fans is the most unique fanzine in existance today. It is a people-zine. It is the Yellow Pages of Fandom. It is really impossible to classify it. Just assume that it is what you've been waiting for, because you have!

Fandom's Fans is sixty pages of people. FF is divided into three sections, fan section dealer section and fanzine-type people section. The fan section contains the name and address of over 700 fans from the United States, Canada, Great Britian and Europe. Along with each name is a listing of what every fan collects, and what fan organizations he belongs to. They are listed by city and state which makes everything so easy for you to find.

In the dealer section we have over 200 different dealers from the US, Canada and Britian. Along with their names and addresses, are what they sell, and other pertinent information. To make things easier, they are all cross-sectioned according to what they sell.

In the third section is all the people who write, draw, edit or publish fanzines. Along with what they do is their name and address, so you can contact them if need be.

If that wasn't enough we have a menagerie of other things. Like a listing of fan related organization. Or the listing of almost all the comic publishers of all time. For the art connoisseur amongst us,(aren't we all) we have front and back covers by the EC master, Roy G. Krenkel. And because we all want to keep Roy's art in some honored covey, it's on 100 pound glossy paper.

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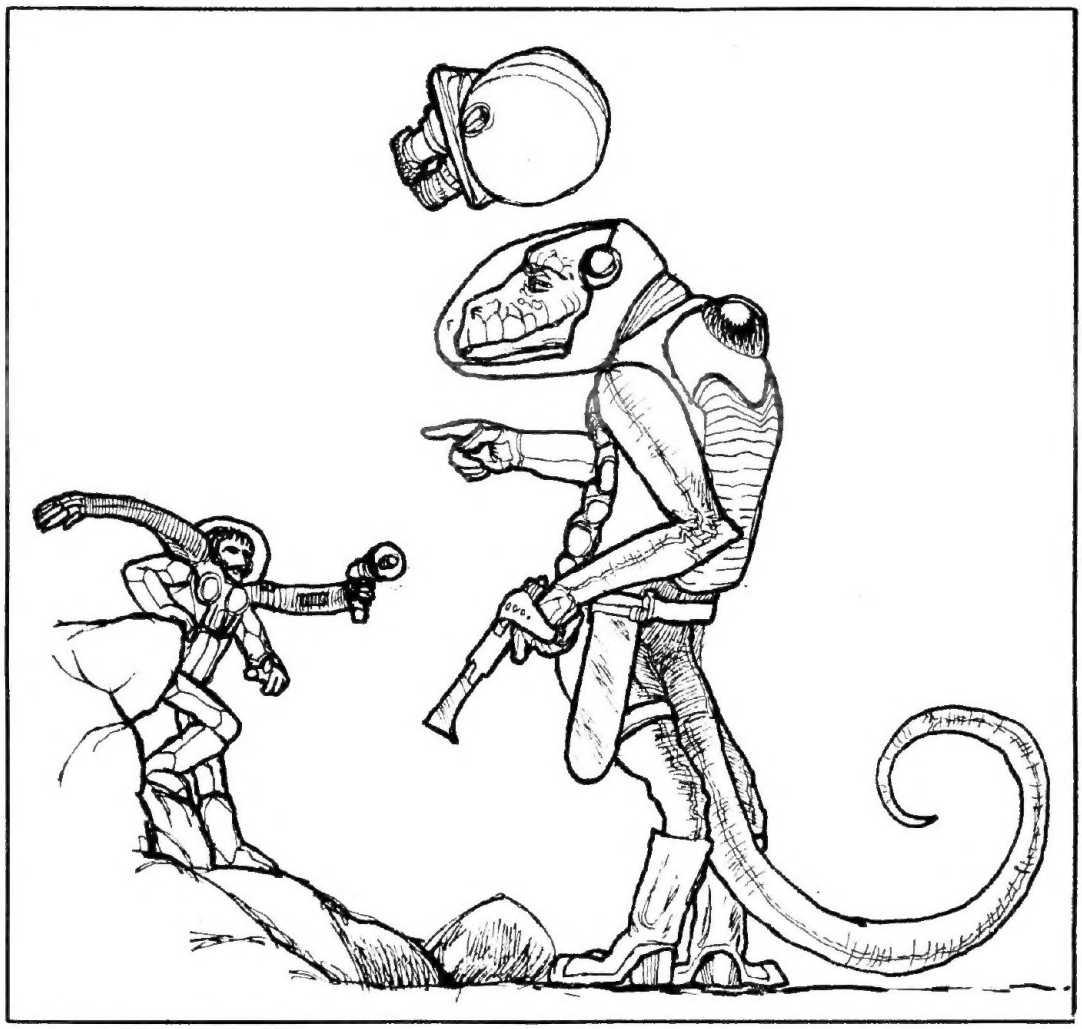

REALM IS A NEW FANZINE DEVOTED TO COMIC ART, ARTICLES, STORIES, COMIC STRIPS, AND JUST ABOUT ANYTHING ELSE OF INTEREST TO FANS. LISTED ABOVE ARE A FEW OF THE PEOPLE WHO HAVE CONTRIBUTED TO THE THIRD ISSUE, WHICH ALSO HAS AN INTERVIEW WITH ROY THOMAS, A COMPLETE INDEX TO BERNI WRIGHTSON'S ART, INCLUDING HIS FANZINE WORK, SEVERAL STRIPS AND STORIES, 2-COLOR COVERS, A LOT OF EXCELLENT FAN ART BY FANDOM'S BEST ARTISTS, AND MUCH MORE. FORTY PAGES, ALL PHOTO-OFFSET, JUST 50¢!

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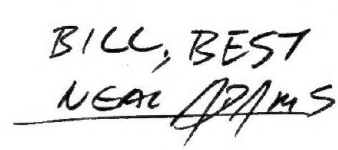

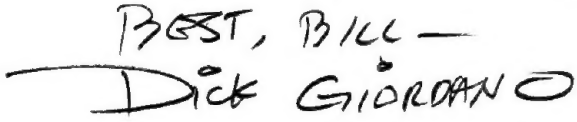

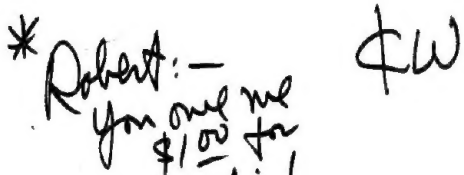





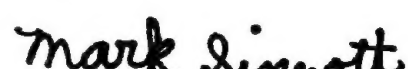


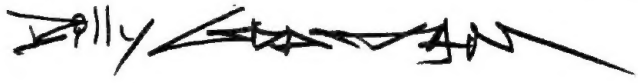


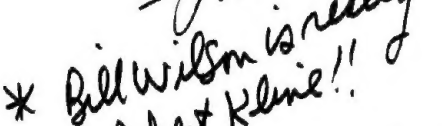

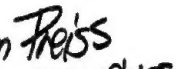


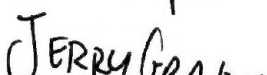

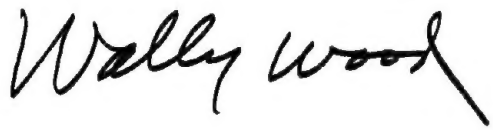

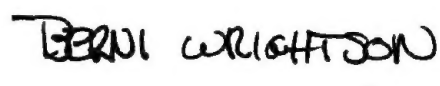

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